

## FRENCH MODELS AT THE FAIR

Republished by Special Arrangement With Harper's Bazar, the Oldest and Greatest Woman's Magazine.



Does the clinging skirt portend a swing of the pendulum away from the very full skirt? Certainly Premet has selected a narrow model for this tete de negre satin, with tunic of cobwebby lace and corsage of embroidered beige-colored mousseline. A curtain of brown lace falls from the straw hat.

It is regal, this evening gown of cloth designed by Premet. Over the fourreau of gold cloth, and a surprisingly clinging one, is dropped a tunic of gold tulle embroidered in blue and outlined in ermine. The corsage of gold tulle is embroidered in vari-colored stones and the sleeves are of blue tulle.

## PARIS AT THE SPRING OPENINGS

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Plaited bands of black satin insert in the sleeves and in the short, full skirt give the demure 1856 air to Worth's blue serge robe tailleur, the characteristic white organdie points flaring over the satin stock. The veil toque is of black faille, the white veil being drawn into a soft bow on top.

The military suits are seen everywhere in Paris. Paquin designed this model expressly for Harper's Bazar. Of blue check cloth, the four pockets are bound in black braid. A silver tassel weights the belt of black satin and a smaller one hangs from either side of the collar.

The Zouave jacket shown by Worth is of dark, dull, brick-red army cloth, with a waistcoat of cream cloth extending below the jacket. To the close-fitting yoke is gathered the skirt, the bottom of which is turned up and attached to a knee-length lining, giving the effect of Zouave trousers.

## LASS OF NINE CREATES SENSATION WITH ORIGINAL AND UNREHEARSED DANCES



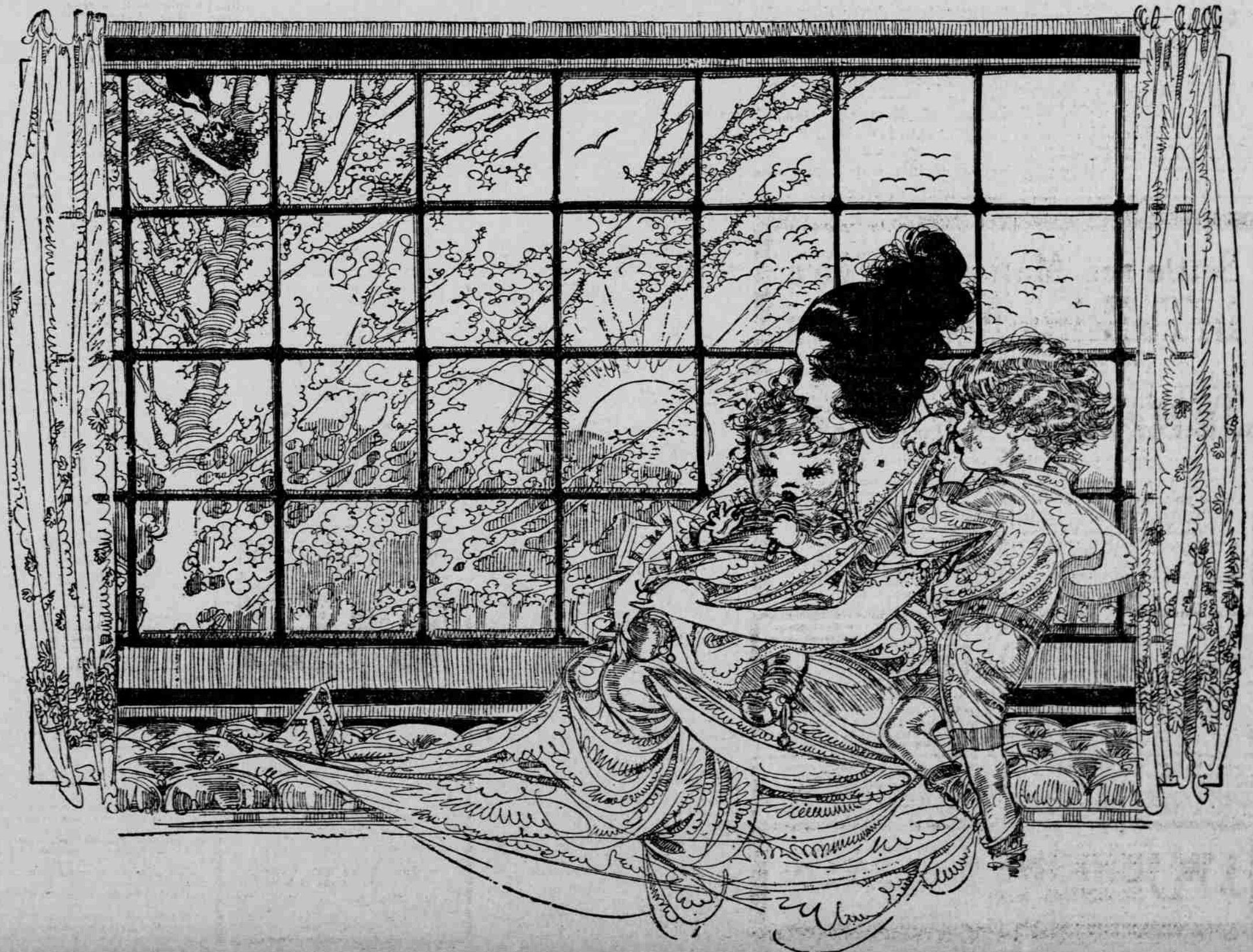
Virginia Myers.

Virginia Myers, nine, daughter of Mr. and Mrs. Jerome Myers of New York, has been giving public recitals in New York city for four years. Her dances are original creations, unrehearsed and spontaneous. Ruth St. Denis proclaimed her "wonderful," and Charles Coburn said there had been no other child like her in art.

## BIRDS OF A FEATHER—NO. 2, THE MOTHER-BIRD

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—BY NELL BRINKLEY



## Constancy in Hair.

"Skeered at being caught trying to pass human hair through the customs?" he suggested, tossing the brush into the box, and leisurely relighting his cigar.

"That human hair, as you call it, is my toupe," I answered, "and is at the bottom of all this trouble. The one I ordered from the wigmaker before I left England was accidentally burnt as the man was putting the finishing touches to it, and he promised to send me another. Knowing this new one was coming, I did not show myself in this old one," and I indicated the one I was wearing.

"Quite so," he acquiesced. "You want constancy in hair, not variety. Then nothing it was quite unused, he added. 'But how do I know that you will not sell this one if I let you have it?'"

In answer I removed the one I was wearing, and, asking his permission

to use his comb and glass, put on the new one.

"Now," I said, "I will give you the old one as a hostage, and you will know that as this is the only one I have, I shall not part with it."

"Stranger, shake!" he said, and offered me his hand. "I had 'passed the customs.'"—From "The Wanderings of an Entertainer," in the March Wide World Magazine.

## Deliciously Simple.

"Well, you see, the starch polygons are of such a nature as to facilitate expansion and render it explosive in character; there is a fracture of a particle along its two radii, the endosperm swelling very considerably, the peripheral portions cohering with the hull, but the fractured quarters turning back to meet below the embryo—why, my son, where are you going?"

"I'm going to tell little sister."—Boston Transcript.